

# NEW THEATRE SEASON—MORE COOPERATIVE PLAYERS

## Five Houses Already Taken by More or Less Unprofessional Companies—Managers Glad to Forego Risks of Impresarioship

By LAWRENCE REAMER.

ALTHOUGH the Provincetown Players and the powers of the Neighborhood Playhouse have decided to retire for a year from all active part in providing New York with its drama, there will be no lack of the independent organizations. Some five metropolitan theaters have already been taken by cooperative or more or less unprofessional combinations of actors who are probably less inspired by the desire to demonstrate their infallibility to the managers than to make sure of a continuing job. Cooperative organizations of players last year did more to convince the public that the manager was indispensable to artistic as well as financial success than the most persistent ballyhooing on behalf of an impresario ever accomplished in that direction.

Of course these organizations are founded more or less on the Theater Guild, which has been so successful that its product will certainly be found on other stages than the Garrick. There will always be playhouses available for its productions. It is doubtful if there is any manager not willing to forego for this year the honors and risks of impresarioship for an assured rental. The period of wartime prosperity sadly inflated the number of New York's theaters. They must be got rid of somehow since the old disposition to see everything has been superseded by a time of rigorous selection. One firm has been so fortunate as to let four of its theaters to a cinema company. At least, they must be given with a sign of relief. "They're off our hands" quite as a rather desperate mother views the marriage of the least attractive of her too numerous daughters.

It is this eagerness of the entrepreneurs to retrench that has made it so easy for the actors to acquire the field of their enterprises. The succession of mild disasters at the city theaters last spring—and some of the best of the metropolitan playhouses were utilized in this way—went far to prove how liberal managers are when it comes to taking in any sort of an artistic tenant that will help to pay the rent. "Drums of Jeopardy," "Salome" and the summer minstrels are almost forgotten—but not entirely.

### Wisdom in Their Action.

Maybe it was just as wise for the two organizations which have ranked next to the Theater Guild in artistic importance to take the ease of a theatrical year just now. The Provincetown Players earned the gratitude of the public by introducing Eugene O'Neill to the New York stage. He continued to provide the literary distinction that the programs possessed down to "The Hairy Ape." But for his participation in its repertoire the institution would have lost long ago any importance that it ever had. Doubtless the power of the theater would be disturbed by the difficulties of finding the necessary plays for another season.

The Neighborhood Playhouse could not specialize in O'Neill, although "The First Man" was to be seen there last winter. There is some ground for the suspicion that only so much O'Neill as nobody else seemed to care for went, however, to the theater in Grand street. The American playwright was not necessary to its record. Apart from such efforts as "Great Catherine" and "The Queen's Enemies" there recently have been Galsworthy's "The Mob" and Granville Barker's "Madras House." But it seemed in spite of such worthy achievements as if the wisdom of taking a year for breath was just as obvious in the case of one theater as in the case of another.

Both had evidently in the eyes of their directors come to be at least as important as the commercial theaters which appeal to a public instinctively larger. It is a singular trait of the dramatic reformer, one might say of the artistic reformer, whether literary, dramatic or musical, that he is not long satisfied by artistic success. Once it is possible to present plays or operas in a way that meets every artistic demand straight away there comes the longing for financial success, even profit. Of course the drain of loss cannot be met for an indefinite period. On the other hand the scramble for a return other than artistic on the one hand and reform on the other in reality is a desire to play manager. Often this ambition has done much to frustrate the aims of benevolent patrons of the theater.

Such an ambition never seemed to color the aims of the Theater Guild. Yet there were signs that the two societies which are to rest for a year considered themselves quite as important as the most popular of the regular playhouses. They were no longer content to introduce their plays on evenings which had not already been preempted. They went into quite open rivalry for the attention which playhouses appealing to a vastly more numerous clientele received from reviewers. Evidently they had become quite aware of their own superiority. Whenever such a state of mind exists it is well for the victim to take a vacation always. It makes no difference whether he deals in art in any of its many manifestations or in soap. He needs a rest when he feels like that.

### Will There Be More Shakespeare?

Since the performances of Shakespeare organized to mark the anniversary of the playwright's birth, there has been the barrenness predicted by farseeing impresarios at the time. Arthur Hopkins realized beautifully for John Barrymore's "Richard III," and Robert Edmond Jones' too complete indulgence in his artistic ambitions offered in a production of "Macbeth," which brought fame to neither Mr. Hopkins, Lionel Barrymore nor Mr. Jones, who was in reality the chief offender. Walter Hampden, Fritz Lieber and Robert Mantel have been occasional figures in the season's panorama. No other manager has done so much, however, as Mr. Hopkins.

Now there is a promise of unusual devotion to the dramatist. This year will bring notably the joint debut here of David Belasco and David Warfield in "The Merchant of Venice," which ought easily to be the most interesting incident of the theatrical year. Ethel Barrymore will play *Rosalind* under the direction of Arthur Hopkins, who is to give her the exclusive possession of the Longacre Theater to act other heroines of the Elizabethan. But he has so far said nothing about the proposed revival of "Othello," with Lionel and John Barrymore in the leading roles of the tragedy. It is said that Fritz Lieber has become apprehensive over the conditions existing in the towns outside New York and may

## Players in the New and Old Attractions in Broadway Theaters



JULIA SANDERSON  
IN "TANGERINE"  
CASINO

FRANCES  
STARR  
IN  
"SHORE LEAVE"  
LYCEUM

MADLINE GREY  
IN "SUE, DEAR"  
TIMES SQUARE

## London Hippodrome Makes Miss Tucker's Farewell a Gay One

### American Star Receives Silver Casket as Souvenir From Her British Admirers.

Few American artists playing in London have ever been given such a farewell as was accorded Sophie Tucker recently when she finished her starring engagement in "Round in 50" at the London Hippodrome.

During her six weeks stay at the big Cranbourne street house Miss Tucker endeared herself to both the company and the staff of the theater, as well as the public. When the curtain fell George Robey, on behalf of the assembled company, presented Miss Tucker with an old English silver casket.

"Sophie," said George, "I want to give you something from the boys and girls. Also—come here. Give me a kiss. Now you've got to say something."

Sophie cried and sobbed, "I just can't."

So everybody kissed Sophie, and afterward there was a gathering in Miss Tucker's dressing room.

A big initial "S" was engraved on the lid of the casket, and on the sides had been cut the signature of all the principals of the "Round in 50" company, and the officials of the theater.

R. H. Gillespie, managing director of the Hippodrome, presented the star with a magnificent bouquet, and floral tributes in profusion were forthcoming from the chorus.

"Sophie has just been one of the boys," said George Robey later, "and we shall miss her."

She sails for America on August 23.

## Two Musical Plays Return to Broadway

To-morrow night two musical favorites of last season will resume their runs after a summer vacation with the casts they had when they suspended performances.

The Shubert production of the musical play "Blossom Time" reopens at the Ambassador Theater. The cast includes Olga Cook, Bertman Peacock, Howard Marsh, William Danforth, Joe Barnett, Paul Ker, Ethel Brandon, Paton Gibbs, Irving Meliss and others. Its stay is indefinite.

Carle Carlton will afford New York another opportunity of viewing Julia Sanderson in his tropical musical comedy, "Tangerine," which will begin a three weeks' engagement at the Casino Theater. Miss Sanderson will be supported by the original cast, with one exception, that of Frank Lator in the comedy role of the King of the Isle of Tanager. Others will be Frank Cronin, Rebekah Caudle, Gloria Dawn, Harry Puck, Hobart Cavanaugh, Beulah Benson, Joseph McCallion, Wayne Nunn and Lora Sanderson.

AT BROOKLYN THEATERS.

The Marion Morgan Dancers will be the stellar attraction at the Brighton Theater during the coming week in "Helen of Troy," a dance drama. The large cast is headed by Josephine McLean and Charles Havelin. Others in the different acts will be Craig Campbell, Frank Van Hoven, Dave Seed and Ralph Austin and the Gaudier Brothers. Raymond Hitchcock will be the headliner at the Orpheum. Others will be Harriet Rempel, Rosamund Johnson, Marshall Montgomery and True Rice and Flo Newton.

MISS FREDERICK'S NEW PLAY.

Pauline Frederick in "The Guilty One," her new vehicle for returning to the speaking stage, will be presented by A. H. Woods at the Times Square Theater on September 4.

## New Theatrical Season to Begin With Three Plays

### MONDAY.

FORTY-NINTH STREET THEATER—The Shuberts will make their first dramatic production of the season with "Whispering Wires," a mystery play by Kate L. McLaurin, based on a story by Henry Leverage, which originally appeared in the *Saturday Evening Post*. The players are Olive Tell, Ben Johnson, Bertha Mann, George Howell, Gaby Fleury, Malcolm Duncan, William Webb, Paul Kelly, George Lynch and Willard Harwood. The piece has been staged by J. C. Huffman and John Harwood.

### TUESDAY.

LYCEUM THEATER—David Belasco will begin his new season by presenting Miss Frances Starr in "Shore Leave," a sea going comedy of American life in three acts, by Hubert Osborne. Others in the large cast include James Kenney, Reginald Barclay, Schuyler Ladd, Stanley Jessup, Samuel E. Hines, Thomas E. Jackson, John F. Hamilton, H. Percy Woodley, Paul E. Wilson, Bernard Sussman and others.

### WEDNESDAY.

THIRTY-NINTH STREET THEATER—Joseph M. Galtes will present a three act mystery drama by Crane Wilbur, entitled "The Monster." The cast includes Wilton Lackaye, McKay Morris, Marguerite Rissler, Frank McCormack, Walter James, C. H. Wallace and others. The play has been staged by Lawrence Marston.

## Lyceum Redecorated For the New Season

When Daniel Frohman reopens the Lyceum Theater on Tuesday next, with David Belasco, presenting Frances Starr in a new play, "Shore Leave," the first nighters will see the Lyceum thoroughly refurbished. There will be an entirely new stage. The decorations and architectural beauties of the house will be brought out with fine effect. E. G. Untit, the artist, for thirty years associated with Mr. Frohman, obliterated associated defects and has given the auditorium an atmosphere of more luxurious restfulness when the curtain is down and no distraction when the play is in progress.

Mr. Frohman opened the present Lyceum Theater in 1903 with E. H. Sothern, who had been under his management for fifteen years, in "The Proud Lady." The old Lyceum at Fourth Avenue and Twenty-third street, where Mr. Frohman had maintained his famous stock company and the Sothern company for over fifteen years, had been decorated and beautified by Louis C. Tiffany, and the decorative studio tone of the old theater had been repeated in the new Lyceum. The same chairs, with their strength, comfort and luxury, made of a material rare and expensive at the time, are retained. The lobby with its well painted allegorical and paneled pictures of David Garrick, and the old Lyceum at Fourth Avenue and Twenty-third street, where Mr. Frohman had maintained his famous stock company and the Sothern company for over fifteen years, had been decorated and beautified by Louis C. Tiffany, and the decorative studio tone of the old theater had been repeated in the new Lyceum. 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